



DEVELOPING MUSICAL SKILLS IN ELEMENTARY SCHOOL STUDENTS

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ABSTRACT: - This article discusses developing musical skills in elementary school students. Abilities are formed in life, based on talents. Therefore, the question of the compatibility of innate and acquired abilities is widely discussed. The anatomical and physiological features of the organism, the structure of the nervous system, the mobility of neural processes, the characteristics of brain activity play an important role in the development of abilities. All of these conditions, which have been passed down from generation to generation, serve as a source of talent for the development of abilities. Musical skills include understanding music, listening to music, musical memory, as well as attention, imagination, and special performance skills.

KEYWORDS: Listening music, control, musical memory, attention, imagination, performance skills, life, talents, compatibility, anatomical features, physiological features, organism, nervous system, neural processes, brain activity.

INTRODUCTION

Music requires a certain set of general and specific skills. Ability is a set of qualities or attributes that determine a person's ability to successfully perform a socially useful activity.

Many of the works of psychologists do not believe in the possibility of developing musical abilities to any degree. Such views are supplemented by theoretical assumptions that development does not depend on the educational process in general, but on the

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external conditions that serve to identify innate talents.

Our psychological and pedagogical science takes a different approach to this issue and in explaining the essence of abilities, it promotes the basic methodological principle that the development of a person is the development of his abilities. According to him, “the question of ability is related to the question of perfection, and the question of mental ability is related to mental”. All of our psychologists view ability as an inherent psychological feature of the human personality, closely related to activity, and believe that without appropriate action, there can be no ability at all. Therefore, in order to form and develop abilities, it is necessary to organize activities that can reveal hidden abilities and bring them to a higher level.

THE MAIN FINDINGS AND RESULTS

The division of abilities into latent and actual abilities allows us to analyze their formation and growth. In this case, the dialectic of the formation of the individual finds its expression: it shapes the social personality and turns it into a real proof of the existence of one or another hidden mental feature of the person. The latent abilities of a person are considered to be the peculiarities of a person, and these qualities are the basis for his/her further development, in which he/she creates a unique character, each of which is most in line with his mental nature.

Based on these findings, pedagogy promotes the basic idea that a child develops mentally as a result of education and upbringing. But since music lessons are one of the forms of manifestation of mental activity, music pedagogy should take into account the rules, scientific achievements and conclusions of the sciences of general pedagogy and the physiology of higher nervous activity.

The relationship between education and development is complex, and students’ mastery of certain elements of social experience does not immediately increase their level of activity, nor does it quickly form new personality traits. It all depends on how the teacher manages the learning process. Often, teaching is done at a level that does not develop skills, or even hinders their development. In order to successfully guide a child’s growth in the “learning” process, it is important to know his or her characteristics.

Abilities are formed in life, based on talents. Therefore, the question of the compatibility of innate and acquired abilities is widely discussed. The anatomical and physiological features of the organism, the structure of the nervous system, the mobility of neural processes, the characteristics of brain activity play an important role in the development of abilities. All of these conditions, which have been passed down from generation to generation, serve as a source of talent for the development of abilities.

Well-known scientist B. M. Teplov studied the problem of musical abilities in depth and noted that no psychological trait is innate, only talent can be innate. He proved that the condition for the successful development of musical ability on the basis of talents is to involve a person in activities that will continuously support this ability. Of course, science does not deny that the quality of talent is different, and on this basis, musical abilities develop at different levels, but it is not limited to the limitations of natural features, but to the opportunities that arise in the process of education and upbringing. According to I. Pavlov, every trait that arises in the process of perfection is an “alloy” of innate and acquired traits. The ratio of innate and acquired properties in this “alloy” varies depending on the nature, complexity and specific development of this property. I. Pavlov states

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that higher nervous activity allows for different connections. He writes: "Nothing is motionless, it does not solidify, but it can constantly grow and change for the better, provided that the right conditions are in place". General and specific features, their interrelationships, as well as the definition of the quality of talent are important for a music teacher. In psychology, talent is a more general concept than the ability to function, and is interpreted as the basis on which special abilities emerge. According to B. Teplov, special abilities are manifested in relation to certain special areas of activity, but one or another special ability may include general talent. Predisposition to a particular activity is the first sign of the emergence of an ability, which means that there are conditions for the development of the ability.

It is a well-known fact that musical abilities are acquired at an early age, when children are exposed to music in a purposeful way, occurs long before it begins. Based on this, children are classified as "capable" and "incapable" of playing music. However, research and experiments by some scientists have shown that a well-established educational process can develop abilities that are not at all human. The fact is that all the mental processes of a person develop in several successive stages, and in these stages they are formed spontaneously, both secretly and outside the control of upbringing. If none of them are formed or formed incorrectly, "failure" occurs. Once this process is found and shaped, further development will continue.

Therefore, we believe that every child should be involved in music, so musical information can be identified, formed and developed only through a purposeful and consistent system of music lessons.

It is difficult to form such an idea about children in order to develop their musical

abilities. In such cases, how to determine their attitude to music? The first step is to test the child, but to give him/her some tasks, such as saying some abstract, incomprehensible sounds or clicking on rhythmic shapes. A good way to identify music reading is to tell your child about different content and characters. When a child sings such a song, his or her perception of music, musical memory, rhythm, and ability to hear are determined. Accurate and expressive performance of a song shows the attitude to the music being played, the correct touch of musical images.

You can also ask a group of children to listen to different types of music, observe how they are affected, how the tones they listen to combine, and what they think of when they listen. When analyzing the problem of musical abilities, it should be noted that they consist of a wide range of interrelated, inseparable classes. Musical skills include understanding music, listening to music, listening control, musical memory, as well as attention, imagination, and special performance skills.

One of the most important of musical skills is understanding music. In psychology, it is understood as perceiving music, feeling its beauty and expressiveness, imagining a specific artistic content, and connecting it to one's emotions and experiences.

Comprehension of music can be nurtured and its development depends on how music lessons are organized. Understanding music is nurtured on the basis of a vivid image and high artistic materials that children can understand. It is necessary to arouse in the child a passion for music lessons, to make him enjoy the colors of music, the imagery of musical works.

If we analyze the natural, free development of musical knowledge in children, we can clearly see that this development takes place on the basis of interest in sounds. Only curiosity can distract a child and draw him to sounds,

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creating an “observation” that helps him/her remember and articulate what he/she hears. But the real interest can be in a holistic and bright melody (song, theme) that creates a mood, creating an emotional experience or figurative image in the child, and not a pleasant voluntary combination of sounds.

The text of the neighbor also plays an important role in arousing interest in music. This effect leaves a mark on the child’s memory and makes him want to sing a song he likes or play his melody on an instrument. The brighter the impression, the stronger the desire to remember and accurately perform what is heard. That’s how music develops. Musical information also develops and helps to enrich the musical impressions, thereby increasing and expanding the interest in music.

This interconnected process is an important factor in the natural and free development of a child’s understanding of music. Approaching this process as much as possible should be the basis of musical perfection.

Based on this, experienced professionals use bright and varied melodies and rhythms of folk music, as well as plays with musical images and moods close to children. First of all, they try to stimulate the imagination of children, to create a mood, to engage them in clear and vivid images, to teach them to understand different characters - happy, sad, solemn, dance, song and other melodies. In this way, the child’s attention is naturally focused and “listening observation” is created.

From this approach, the growth and development of certain elements of musical information (listening, rhythm, memory) is closely linked to the increase in the child’s understanding of music in general. In this case, the child’s first impression is focused on understanding the whole, connected music, and then moves on to the components. In

other words, the basis of a child’s perception is usually a long concentration, rather than separate short internal impulses. Accordingly, the perception of music is shaped by the influence of the whole on the mastery of the details, the structure of the idea and character of the content.

The positive results of this direction in the development of musical knowledge are not limited to the preschool period. Consistent implementation of these principles in the next stage of education can also influence the formation of important qualities such as continuity, integrity and content of performance, as well as technical ways and means.

Such an approach often achieves great results in the accuracy of intonation, rhythm, as well as in the development of memory. Such activities can be used to determine a child’s attention span and even their own interests. In short, almost all components of the natural process are formed. The only thing missing is the emotional impact and experience of the music. Will it show up later? That is unlikely to happen. An emotional experience in a child, even with perfect details, does not happen without a ring. It appears as a direct result of the whole melody and as the first response to what is heard. If the first response to attention is focused on separate sounds, attention is divided into short impulses, which interferes with holistic and coherent perception. In this way, the child learns to understand the individual elements that are not linked to the whole. Instead of directly perceiving the whole melody, it creates individual sounds.

As a result, the thematic, which is deprived of a significant source of interest in music as an emotional stimulus, fades away immediately, and despite the child’s success in developing important elements of musical knowledge, he can play with any musical instrument.

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However, the child must be “mature” to play the instrument. This maturation takes place either naturally or under the guidance of an experienced professional who develops the child’s musical knowledge and develops an interest in the melody, the character and mood of the music. Starting to play an instrument at an early age is just as wrong and harmful as artificially teaching a child musical information. In either case, the child loses interest in music.

During entrance exams, it is common for an artificially trained child to perform the usual tasks of listening, memory and rhythm testing well, but the instrumental training does not improve the child’s “skills”. It takes a lot of time to harden and bring the data to its natural “unlearned” state. Experienced examiners of music schools are often well aware of the difference between real understanding of music and artificial learning. Listening to music is a complex concept. The essence of listening to music is the ability to listen to music, which manifests itself as the ability to understand individual sounds, combinations of sounds, tones, and so on.

The ability to work with the imagination while listening to music is the basis of the actions that begin with playing a melody or playing an instrument, that is, teaching a child music.

In determining the psychophysiological nature of musical-auditory perception, it should be borne in mind that intuition and imagination are the first steps. Scientific theory holds that perception is the connection of the mind with the outside world and that the external stimulus becomes a fact of consciousness. Imagination is an image of things or events that do not directly affect the senses at that moment, the essence of these things and events. Traces of relevant sensations are updated in each imagination. But over time, the imagination becomes more generalized,

and as a result, the details are lost, leaving only the most important ones.

B. Teploye wrote about this process: “Musical-auditory perceptions are notions that arise in the course of musical activity and consist of a certain processing of auditory impressions”. Due to the low intensity of the movement, these impressions can be exchanged quickly. They are more mobile than the senses and do not interfere with generalization, which allows them to work freely. The development of this quality depends on the development of “inner hearing”. The essence of such hearing is not only the ability to imagine musical hearing and their interrelationships, but also the ability to work freely with musical-auditory imagination. Without this ability, there can be no memorization or replay.

The concept of listening to music is not innate, like all other abilities, and it is the educator’s job to shape and develop it. The ability to hear internally is very important for a musician (even if he is very young), because the clearer and more versatile such a hearing, the more expressive, figurative, emotional performance, control of hearing during the performance, is the process.

All components of musical hearing develop in musical activities that require their participation. The educator should organize this activity in such a way that all the work that children do with musical instruments is carried out under the constant supervision of hearing. It is important that the child not only hears himself/herself, but also evaluates him/her at all times, and also knows how to look for the necessary quality of sound.

In order to develop hearing, it is necessary to develop the ability to hear the musical text of the work, the variety of melodies and accompaniment of individual sounds, deep bass, etc. The educator should pay more attention to colorful, figurative comparisons,

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compare orchestral sounds with individual sounds and sound combinations, sounds of nature, and so on. Along with listening, you need to develop rhythm, which is the most important element of musical speech. Rhythm work should not only consist of precise note-taking and mechanical calculation. True artistic rhythm always has an element of “more or less” relative freedom. However, rhythmic accuracy is determined by the content and style of the work: in some works the rhythm is stronger, in others it is free. From the very first lesson, students should understand what the laws of rhythmic purposefulness are, determine the size of the play, the importance of strong contributions in expression, the intonation of the phrase, and feel the climax of the work.

Memory is also important for a musician. This concept is complex and includes auditory, logical, visual, and motor memories. The most harmful habit for a musician is to memorize only with his/her fingers (without using his/her mind). Such memorization often leads to unfortunate consequences in the performance: the hands do not obey due to excitement, and the mind and hearing do not give the student anything, and he is left helpless and fails. In order to be remembered, a work must be memorized, not “self-studied”. A good tool for this is to study the sounds from different parts of the work with individual hands, using sound and logical analysis.

Special performance skills are seen in the need to play for the masses, to be able to perform on stage, to play brightly, with inspiration, and to delight the audience.

CONCLUSION

The characteristics of a musician are that he/she enters a certain emotional state, like a performer on stage, has a wide range of emotions and moods, listens to the sound of the moment with his/her inner hearing and

connects it with the further development of the musical image. Each performer interprets and interprets the work, and then its creative originality is revealed. Interpretation stems from a personal understanding of the idea of the work, the artistic images, and the means of expression that help the performer achieve his or her goal. Teaching these qualities to get into the essence of the work, to find ways to perform the artistic task, should begin with the first lessons of teaching piano playing.

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